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- [-3] Police arrested Delaware couple harboring their children in a car while collecting a medical office. "Oh yeah and the robbery. We hereby arrest you for that, too."
- [-2] Will Smith will star in a new movie directed by M. Night Shyamalan. He'll be playing a Bot-Ar scientist who invents Toad Poetry. What is that?
- [-1] The recently released deposition on Aiysha Lane and Larry Mendler daigners not who wanted to be each other. Anyway, the records show that after open the bottle came seven minutes in between and both agree that Hurricane Software made it as fast as a like in his in jail purgatory. Total enticement levels!
- [-1] A North Jersey politician comes under fire for taking a survey for a public job despite officially retiring. And collecting a pension as usual. Finally, the town takes
- [-1] The Philadelphia press association is a serious case at home. The first time they happened since 1899. When Jim Moyer defeated the Cleveland Spiders in three at bats.

**[+2]** Will Smith will star in a sci-fi movie directed by M. Night Shyamalan. He'll be playing a doctor who moves to West Philly. (What a hell!)

**[1]** In a recently released deposition, Ayala Lane and Larry Wendler disagree about who turned to his when first. Anyway, the records show that after spin the bottle came seven minutes in between and both agree that Hurricane Schwartz made it seem more like rehearsal in purge for Tybalt's entrance, *hence*!

**[1]** A North Jersey politician comes under fire for taking a salary for a public job despite officially "retiring" and collecting a pension already. Finally, Trenton takes.

**[•1]** The Phillies opened their season with the so-called sweep at home, the first time that's happened since 1899. When Jamie Moyer defeated the Cleveland Spiders in three straight.

- [+3]** Temple students and Union men continue stagecoasting against Gov. Tom Corbett's proposed higher education cuts. Corbett, accused by their brand of non-violence to be down for a minute. They go up and find all the Maricopa State airports and lets to be down again. He paid them his job as functioning.
- [+1]** SIFT announces a 2012 budget plan of cuts "less than last time." "Also, there's a living wage and forth on the orange line fulltime bus. (Don't need this train."
- [+1]** Travel agents Philadelphia, the international Airport express have after a plane in route to Philly miss a safety emergency landing. Also, please see Emily Henry and made it clear how they stay in it. And she said: And she said — are we being created by God or not?

**[+1]** SEPTA announces a 2012 budget that calls "less than bare bones." Also, there's a bringongback and forth on the orange line khallooper. (Do not bend the train.)

**[11]** Travelers at Philadelphia's International Airport express fear after a plane en route to Philly makes an emergency landing. Also, planes are really heavy and made of metal. How do they stay up in the sky? And shutdown — are we being chased by a bad monster?

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## BLIGHT FIGHT

**L&I prepares to hunt down absentee owners**  
By Anthony Campisi and Leah Thompson

**> EDITOR'S NOTE:** This story is part of a series, "The Abandon of City," developed through a partnership between City Paper, Plan Philly and Technically Philly, and funded in part by J-Leah. The Institute for Interactive Journalism.

Tens of thousands of standardized properties and virtual landscapes across the Philippines. Consider, for instance, the recent visit to Marikina at least 60,000 properties, 75 per cent of which belong to private owners — often delinquent on taxes and bills, often missing in action. In some cases, the owners might be dead or stilling hours. Hagahags are not churches and synagogues, whose guests sit at all on these properties for as long as it takes to make a buck in their field; they therefore possess almost none, second-rate trash, while the properties of further blight.

For years, the city's policy regarding these troubled spots could be summed up in two words: *Pen 'em*. Following a complaint, the Department of Licenses and Inspections (LDI) would send out an inspector, issue a fine and call it a day. A property could be fined dozens of times before the city took its owner to court. But under Commissioner Patricia Harris, LDI closed its 35,000-strong backlog of properties waiting inspection by instituting a radically simple policy: They now issue three fines, and then tie an owner to court.

The result, *Diana says*, is energy and manpower for new projects — and starting in the next couple of weeks, the department intends to launch a pilot program aimed at recruiting up and bringing to court shantytown landlady Nona Burra says. LAH is ready to begin actively seeking out a broader owner in either direct talks or through compliance or bring them to court. The project is the first tangible result of a 20-hour administrative review of vacant lot policies, by the Managing Director's and Finance Director's offices. In the next few weeks, LAH officials will begin visiting 20,000 properties identified as vacant, one by one, and initiate appropriate violations.

The program will start in less-blighted areas on the city's eastern front — a downtown Councilwoman Maria Quintana-Schachen, parts of whose district are heavily blighted, found surprising — but which LAH officials characterize as a way to break on the ice.

At their disposal are a few tools, new or previously underutilized, to get at owners. There's the "Doors and Windows Law," a part of the city code that requires vacant properties on mostly scrapped blocks to have functioning doors and windows — plywood doesn't cut it. But probably the most innovative strategy

L&L is employing its good old-fashioned gumshoeing: L&L director of strategic initiatives, Moore Kennedy, intends to systematically comb through various databases—including one owned by the Internal Revenue Service—to determine mouse ownership in order to see where mouse owners have behind corporate fronts.

And who will perform the laborious feat? "Internal" says a clearly excited Kennedy. What happens from there, though,



# [leaves no stone unturned]

[+ million stories]

## + ON THE RIGHT TRACK?

Among the areas targeted during last Saturday's Philly Spring Cleanup was the **neglected, drug-ridden** railroad that runs through Port Richmond, Kensington and North Philly — the subject of its recent CP cover story ["The Waste Land," March 3, 2011].

Control over the railroad. Several weeks ago, community groups met with Conrail executives, **asking the company to do its part** to protect their neighborhoods from the mayhem that's evolved on the tracks — which are **fenced off (not really)** from Kensington's open-air drug markets **by a rolling, 80-year-old iron structure**. So on Saturday neighborhood groups I.A.C. East and the Archdiocese Community Development Office, with the help of the city's Streets Department, began to **tear down** the railroad which Conrail's team **bulldozed a large swath of debris** and workers **picked up garbage** along mechanical problems. The sight of one worker **removing a single plastic bag** amid the long stretch of track-strewn land seemed to sum up the problem. Watching the proceedings was Theresa Logo, whose house faces the tracks. "I don't want to sound sentimental — **at least they're moving**," she said. "But if they don't fix the major situation, which is covering the entrances into there, it's pointless." —*Heath Thompson*

## + PRISON SMARTS

LAST WEEK, 17 inmates in North Philly's Cambria Community One completed their first college semester. It marked the first time the only official college credit course was open since the '60s. There were **three hundreds of college programs** in jail.

**nationwide** aimed at reducing recidivism rates by giving ex-convicts a better shot at employment upon release. But in 1984, says Tom Tuckerman, founder of the Reentry Support Project at the Community College of Philadelphia, Congress **barred federal aid** state inmates from receiving Pell grants, **destroying about 500 jail education programs 'almost overnight.'**

Last year, though, the **discovered a loophole**. County statutes can still get aid. **Volley Philly's new program** was born, with federal grants funding tuition and books for all 17 Conrail inmates, including two who just got out. Prison Commissioner Kevin Goetz says people have asked him why inmates shouldn't be college-bound. "You just said no," he says. "But grants to inmates make up less than 1% percent of all Pell awards" — and anyway, Tuckerman says, what's truly expensive is **sending people back to prison**. —*Holly Ottoboni*

## + FULL OF SURPRISES

At the Parliament Civic Association's recent meeting, the attending residents **feared publicly** to conclude for various city positions, among them **Republican mayoral candidate John Fenderson**. After **criticism of his expected** to keep people (gross receipts tax, but) 1250 **to the far** landmark, **led, generating the** Streets Department's work, the **themselves began to stir** from script. He **shockingly admitted he'd given money to Michael Moore's** "Because I was given, promised to do more than the business guidelines say." Then "I'm in line of **discretionary** budget," Fenderson announced. "We should be taking the money that we put into **the capital** **use on things** **not put into education.**"

An audience member raised his hand to ask a question. "I don't know where to start," he said **immediately, in some chapters**. "Just that you are unique as a Republican." —*Theresa Evering*



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## I'M NOT HER!

**IN NORTHWEST PHILLY**, a supervisor isn't just a supervisor.

This Friday when a Fresh Green candidate suddenly showed in Germantown to receive a key for a Silver A-1, residents were furious. They saw her as a "subordinate" — but, more importantly, residents say public officials, including Councilwoman Denise Reed Miller, had left them in the dark.

"Fresh Green" is an example of what's wrong here," says Paula Paul, a 70-year-old Germantown activist. "No one reached out to the community."

Some residents in Northwest Philly claim they've been excluded ever since 1985 when Miller began representing the Eighth District, a diverse area that stretches from the old slugging, mostly black neighborhood of West End to the historic white, predominantly white Chestnut Hill. They point to Germantown Settlement, a community development corporation that Miller was closely involved in as a condition of being let out. It moved millions of public dollars into years, generally **perpetrated** **debated on** **issue**. **Failed** **development** **projects** **were** **left** **properties** **abandoned** — all while residents were crying that **Audrey** **opened** **Settlement** **to shut** **down** **in 2010**.

"A tremendous amount of money has been taken place in the last couple decades," says Paul. "And nobody shows in Germantown."

Partly because of Miller's warring posture, candidates in the primary race for Eighth District Council have **been** **driven** **from** **the** **door** — **ignoring** **representative** **rather** **than** **neighbor** **and** **environment**. Of the seven people running, three led City Paper last night that they were not seeking Miller's endorsement, three acknowledged they'd accept it but had to **hesitate** **for** **a** **day** **one** **candidate** — **Greg** **Peabody** — **has** **kept** **lost** **Miller** **support**. There **was** **no** **informed** "he says, but then adds that he is a "disappointed" without Miller deals with the Fresh Green deal that "voters have become disconnected from their most local elected official."

As of press time, Miller hadn't endorsed anyone. Michael Moore, her spokesman, defended Miller's logic, saying that she's brought jobs and development to the district. Still, though, Miller's transparency with some voters has actually earned her favor. Ron Fazio, a founding member of the Chestnut Hill Residents Association, points out that opposition to Miller inspires large pool of candidates to run against her but also keeps the vote. "If only one person had an egoist for she never would have served as many terms as she did." He concludes, indeed, the **was** **the** **election** **with** **only** **31** **percent** **of** **the** **vote** **in 2007** — support.

—*Continued on page 9*

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Volunteers clearing up a vacant lot and abandoned houses in 2007 Germantown West Richmond and Greene streets

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at Historic New Springs/Cherry Springs Studio, one-week classes for high school students in drawing, painting, and cartooning, the four-week Summer Academy for High School Students, and the Summer Academy for Teachers. PAPA CE is an authorized provider of Act 48 hours and Professional Development credit for PA and NJ educators. For more information: [www.pafa.org/CE](http://www.pafa.org/CE), [continuing@pafa.edu](mailto:continuing@pafa.edu) or 215-973-7532.

## DRIFT STRONGHOLD UNIVERSITY

**T**ake the First Step to Earning Your Bachelor's Degree With East Stroudsburg University's New Program in Center City. You may be closer than you think to qualifying for exciting career opportunities in the fields of health care, program development and administration, community health outreach, or research and health service delivery. East Stroudsburg University of Pennsylvania's (ESU) new degree completion program in health services administration (BSA) is now being offered in the heart of Center City Philadelphia. ESU is one of 14 member universities in the Pennsylvania State System of Higher Education.

Applicants for the program can apply existing earned college credits and complete the bachelor's degree in as little as two years of evening and weekend study in convenient Center City Philadelphia. Credits earned from other institutions can easily be transferred with the help of academic advisors. Courses are scheduled in five eight-week sessions throughout the year, and students may take up to 30 credits per year over three terms per year. Two courses (six credits total) will be offered during each eight-week session, one night per week and on Saturdays. All classes are held in Center City in a secure, accessible, and comfortable environment. The program offers affordable tuition, financial aid, no residency approach to learning, and educational assignments and experiences that enable students to make use of Philadelphia's many health administration resources.

With an enrollment of 1,500 students, East Stroudsburg University's main campus is located in north-central Pennsylvania, 90 miles from Philadelphia adjacent to the scenic Delaware Water Gap National Recreation Area. Founded in 1935, the university is accredited by the Middle States Association of Colleges and Schools and is dedicated to providing students with a comprehensive university education distinguished by innovation and tradition. A new cohort begins in August 2011. For more information or to apply, please contact Jeff Jones, Director of Admissions, at 215-422-3633 or [jones@esu.edu](mailto:jones@esu.edu).

■ CONTINUED ON PAGE 13



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## education GUIDE



### GENERAL INSTITUTE OF PHILADELPHIA PRODUCES ARTISTS AND CRAFTS OF TOMORROW

The Art Institute of Philadelphia is a private college with an enrollment of over 3,600 students in the fall of 2010. Conveniently located in Center City Philadelphia, the college offers Bachelor of Science degrees in Advertising, Audio Production, Culinary Management, Digital Filmmaking & Video Production, Fashion Design, Fashion Marketing, Graphic Design, Industrial Design Technology, Interior Design, Media Arts & Animation, Photography, Visual Effects & Motion Graphics, and Web Design & Interactive Media. Students may also earn Associate of Science degrees in Culinary Arts, Digital Filmmaking and Video Production, Fashion Design, Fashion Marketing, Graphic Design, Interior Design, Photography, Visual Merchandising, and Web Design and Interactive Media. Diploma programs are offered in Baking and Pastry and Culinary Arts.

Founded by artist Philip Bruckman in 1971, the college was accepted by Educational Management Corporation in 1979. The Institute occupies 1622 Chestnut St., with additional academic facilities at 1610, 1530 and 1510 Chestnut St., and at 2300 Market St. Educational programs at The Art Institute of Philadelphia provide balanced, quality education in applied arts technology and techniques, state-of-the-art practices, and general education. Faculty members are dedicated professionals who strive to strengthen students' skills and cultivate their talents.

Facilities and equipment include computer labs, an on-site service bureau, a post-production facility, video studios and editing suites, a photography studio, a black-and-white lab, a digital darkroom, an industrial design shop, sewing labs, smoking lab/retail, a chair/construction student run restaurant, art galleries and a supply store. The Institute's skills enhancement program helps students succeed in college-level English and math courses. Confidential counseling is available when academic or personal problems create stress and hinder success.

Each year, The Art Institute of Philadelphia graduates hundreds of designers, animators, photographers, and digital media artists. Fashion graduates are prepared to seek careers in design, retail, management, and display. Culinary and baking graduates are prepared to work as prep, line, or first cooks, assistant kitchen managers or assistant pastry chefs.

### COMMUNITY COLLEGE OF PHILADELPHIA'S NORTHEAST REGIONAL CENTER- BIGGER, BETTER, GREENER

As expansive as Community College of Philadelphia's Main Campus becomes through a new building expansion, what's happened to its north and east is truly dramatic. A doubling of the site on Townsend Road not far below Bucks County, set for its grand opening on April 30, makes the Northeast Regional Center (NRC) a path to greater and greater educational possibilities. More of the College's

■ CONTINUED ON PAGE 14



## *Where will your path lead you?*

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## EDUCATION GUIDE

[educationguide.mps.edu](http://educationguide.mps.edu)

degree program options are now fully achievable at this campus location, in light of the use of back-and-forth commutes to Main Campus.

The new 61,000-square-foot building has doubled the size of the Center, and is expected to open fall 2013. Located in the 618 Green Building Court, the original building has been fully renovated and modernized, with sustainability evident throughout Green design elements include:

- Climate-control heating, ventilating and air conditioning (HVAC) systems which use the earth for heating and cooling
- Storm water management systems which promote flooding and reduce runoff
- Advanced indoor air quality systems and monitoring
- Daylight harvesting to maximize natural light in learning areas
- Use of recycled content and local building materials
- Smart classroom technology

The purpose of going green is not only to optimize operational efficiency but, just as importantly, to create a greater learning environment. Featured also are an integrated one-stop student services center, nursing college laboratory space, and a learning commons with a computer center, learning labs, and library.

Programs Offered: Course Offerings: Students can now complete Business Administration, Computer Forensics, Science, and Women's Studies/Gender Studies degrees at the Northeast Regional Center without having to travel to Main Campus or one of the College's other locations. Students already have the option to pursue degrees in Culture, Science and Technology and Liberal Arts: General, Humanities, Religion Studies or Social/Behavioral Science options.

In fall 2011, students will be able to complete the Liberal Arts Honors option degree at the Center. The Honors program provides master and student with the skills to succeed in competitive undergraduate and graduate programs. As a commitment of honor, students form to be self-reliant, a hard worker, an excellent student and understand the value of diversity in academic discourse. Advisors guide each student through his or her time at the College and beyond, and every class includes a Web component.

To learn more about the newly expanded Northeast Regional Center, and Community College of Philadelphia programs offered, visit [www.ccp.edu](http://www.ccp.edu)

## 2. CAREER AND ACADEMICS

The Associate in Manufacturing (AIM) is a research-to-practice school developed in conjunction with The Lab School of Washington®, educating high-achieving children who learn differently. AIM is a two-educational-level, grades 7-12, which incorporates a research-based curriculum and the use of performing arts with modern students to meet the individual learning styles of our students. AIM is proud to be a Wilson Vertical K-12, a KETBS and KWEI affiliate for teacher training. For highly qualified students, deeply for our students. Attend an Open House for Parents and Prospective on Wednesday, April 23, or Wednesday, May 11 from 9-11 a.m. To register or for more information, visit us at [www.mpsa.org](http://www.mpsa.org) or call 215-483-2461.

## 3. PEAK CAREER ACADEMY

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## education GUIDE



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The UoA certificate programs were created in concert with leading practitioners in the field. Their integrated, hands-on approach gives students the platform with which to grow their art and their careers.

Whether the goal is to change careers, upgrade skills or pursue a passion, obtaining a certificate at the University of the Arts gives students the tools to succeed. For more information, visit [uarts.edu/careers](http://uarts.edu/careers) or call 215-717-6975

— COVERED BY DAVID W.



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"I have met legends... I have all understood" (Confessions). These words convey a timeless, Grammy-nominated recording engineer Phil Chismore's philosophy in designing the curriculum at the PA Academy of Recording Arts & Sciences (PARAS). Now in its fifth year, PARAS's mentoring students from around the world who share the same passion of pursuing their dreams careers in the audio recording industry.

The newly revised and Philanthropic program opened its doors in 2010 and is under the direction of Rhone Moore, who has worked with artists such as The Notorious B.I.G., Jay-Z, Kanye West, John Pizzarelli, and many others. The facility boasts a 2,500-square-foot performance space and is equipped in recording history. It was home to the World Café for career vets and ascended the likes of Ray Charles, Billy Joel, Don Henley and many others. This history made it the ideal location to build a new school and recording studio.

Students here are added benefit of training on professional equipment supplied by partner company: Reason and Ableton and are provided with the opportunity to assist in real-life sessions throughout the year. The combination of technical training and real-life experience is what sets our school apart. PARAS is the only pre-arranged studio school in the state of Pennsylvania and offers nationally-recognized curriculum, making it the school of choice for students who do not want to take the non-refundable courses required by traditional college programs. In addition to working in the technique and artistry of audio, students take business classes to equip them with the tools to successfully navigate the industry for employment and contract opportunities. Both full- and part-time classes are available. Acceptance is based on a personal interview to determine the student's qualifications for admission. More information can be found on our website at [www.thepenncharter.com](http://www.thepenncharter.com) or by calling the admissions office at 800-461-2561.

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Pay attention to that man behind the curtain.

**BY JOHN VETTESE**

When he's working, Jacques-Jean "JJ" Tasso is intensely physical, hovering on a scuba-like, hovering around in a flurry of motion and has even been backward off moving vehicles. It seems difficult, even strenuous, considering what he does. He takes photographs.

"People think that in the hard work when they see me running around, climbing trees, throwing myself into taking a picture," says the 32-year-old, who called Philly home since 1987. "You expect me to move that fast because I've already done the hard work of observation in my head, of anticipating the shot and making how things line up and composing the image. Then I go chasing after it."

All that motion has resulted in two substantial showcases of Tasso's work happening this month. Throughout PIFA, from dusk to dawn, a rotating slideshow of images from his *New Philly Moves* series — which celebrates Philadelphia's diversity of all stripes — will be projected on the facade of the Kimmel Center. The temporary artwork is presented in collaboration with the Mural Arts Program, which got started at beginning

the installation of a new movement. *New Philly Moves* named on the parking garage of Philadelphia International Airport, a collaboration between Tasso and guitarist Jon Lucack.

"It's capturing joy," says Mural Arts executive director Jose Golden of Tasso's project. "That's what you feel. It makes me want to jump up and down."

Tasso is known for his mastery of Flynn the Wall intimacy, whether the means professional headshots, portraits, viral scenes documenting cat antics or the latest ride over The Row. *New Philly Moves* project began in 2008, when Tasso staged a series of community photo shoots gathering the city's dancers — not professional, highly trained dance troupes, but rather everyday folk who like to dance. He asked them to do their thing for the camera, not against a black fabric backdrop. He found their presence in the bright sunlight of their outfits, in the colorful blur of their movements, in the sleek-to-check tenderness of slow dance, in the bright exposure on their faces.

Despite his enthusiasm for the project, Tasso was uncertain about its fate. He initially hoped the on-

art commission for the 40th Street stop of the Market-Frankford ELR. He was a finalist, but didn't get the SEPTA gig. However, the positive response he received for his June 2008 exhibit, with his photos installed in a recent storefront at 30th and Soanum.

A few months later at the Fringe Festival, he set up a photo booth to get more shots of people dancing, with mixed success. For the latest *New Philly Moves* session, he scheduled people in 15-minute intervals. At the Fringe, "I had at three a open to the public and figured everyone would come," he recalls. Instead, the response was underwhelming, and "I had definite moments of sadness."

It looked as if the project could potentially be foundation. And yet it would find salvation from an unexpected, and somewhat paper-thin, source.

The Mural Arts Program had been searching for an idea for its "gateway initiative" — something that would visually engage people as they arrived in the city. One day in 2008, Golden was sitting in her office, mulling over possibilities, when she received a phone call

ILLUSTRATION BY JEFFREY W. HARRIS



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from Deputy Mayor Race Cutler.

"She was stuck in traffic on I-65, staring at the garage, when it hit her," Golden said. "She called to tell me. I think we found our first project."

When he heard about the Miami Arts grant for the airport project, Tasso was re-energized. He applied, won the commission, and set to work figuring out how his photographic work would translate into a 55,000-square-foot piece of public art wrapping around a parking garage.

The Tasso, creating a mural was a new experience. For painter Art Leadbeater, it was a well-trodden road. A graduate of the Pennsylvania Academy of the Fine Arts, Leadbeater uses photography as a natural evolution of the tools used for painting; all 10 murals he's completed since 2005 have been photo-based. Still, when Miami Arts approached him, he had doubts about dedicating a year of his life to another artist's design.

"I hate to say it, but there was definitely a lot of me going involved," Leadbeater says. "So I decided that to make a well-informed decision, I had to meet J.J. and get to know him."

It took only one meeting — the two hit it off. Leadbeater was impressed by the way the work could bolster the perception of Philadelphia as an arts hub.

The city knew it could appreciate the reputation for its artists more than it should," he says. "My hope is that the project will become a sort of visual synonym for just that."

A massive undertaking, the airport mural involves 1,500 sheets of painted cloth handled by Leadbeater's seven assistants and posted by hundreds of volunteers in a coordinated space on the third floor of The Gallery Golden says it's one of the largest murals not just in the country but in the world. Leadbeater says it's the most complicated — from the rough, patchy nature of the surface, to the considerations like weather and temperature that could drastically affect the installation, to the fact that nobody will really know what it looks like from 1-95 until it's assembled.

From his archive of four of thousands of how Philly Moves around, Tasso selected 26 images to inform the group. An exhibit of additional images will be hung in the baggage claim area in Terminal C. Additionally video work by filmmaker Elena Reynolds — a longtime friend of Tasso — and Big Picture Machines is planned for installation. Reynolds also selected the slideshow footage that will be cycling on the Kimmel's facade during FFA.

"Public art has a vital role to play in the health of communities and cities," Reynolds says, "and people's sense of themselves within the larger community." That's her work, she explains, projects an unmissably positive energy for the community to feed off. "An important part of my video-making practice is to create imagery which affirms the beauty, dignity, humanity and possibility of regular people."

It takes Tasso's "regular" murals "Everyone is a photographer." Beauty is not sold to us by corporate adoring consuming in false, beauty as seen in the public or real, and it is because that honesty it was his lack of a public art reward that caused Tasso to hesitate when applying for the Miami Arts commission. He had just consumed work, documentary journalism, heavy sets — but he'd never done a large-scale public piece.

"But then I realized a lot of what I do does the public with that model of public art," he says. "Because it's about celebrating communities and showing those images back with them."

([artworkstoppage.com](http://artworkstoppage.com))



## FRENCH CONNECTION

What is the Eiffel Tower doing in the Kimmel Center?



**IN FLIN AIR** On April 20, a French street art on Broad Street will feature an installation by La Compagnie Tones Express. PHOTOGRAPH BY CLAUDE CARRAN/FFA

**BY DENI KASREL**

Seriously, there's not a 100-foot-scale structure of the tower in the Kimmel lobby. And it's the source of much curiosity and conversation.

That instantly recognizable icon is helping generate interest in a big event the Kimmel is co-sponsoring: FFA, which celebrates the artistic energy of Paris, from 1910 to 1930.

That explains the tower. Still, why are we celebrating a turn-of-the-century period, as it occurred in Paris, here in Philadelphia?

There's a story behind that. As our Anne Rivers, Kimmel Center president and CEO, recalled the faculty's resident composer to be more collaborative. He figured a festival was the way goes, but she wasn't sure what form it might take. A colleague, Barbara Silverstein, suggested a festival to celebrate the centennial of Igor Stravinsky's ballet created for the Ballets Russes — *The Firebird*, *The Rite of Spring* and *Petrushka* — all three of which helped usher in a wave of artistic innovations, first in Paris, and then the world.

When the two teams decided to broaden the festival's scope to embrace other organizations, talking to Stravinsky seemed to be a challenge. "When we started to think about how to embrace the whole arts and culture commu-

nity," Silverstein recalls, "we needed you guys to take it back one step from the literal and into the spirit of Stravinsky and the Ballets Russes. That was the spirit of collaboration, innovation and risk-taking. We wanted to make sure we could give rise to many artists in possible. So the theme of Paris in 1910-1930 is about the spirit of what was going on."

Paris was a hub of creative experimentation back then. Dadaism, Surrealism and other groundbreaking movements emerged. Marcel Proust and Gertrude Stein led intellectual circles. Picasso, Henri Matisse and Marc Chagall changed the perspective of painting. Classical music got shaken and stirred by Stravinsky, Erik Satie and Claude Debussy. Cinema arts were exploding on the French stage.

"It was the birth of a whole new way of thinking about art that lived on," says Ed Corbett, FFA executive director. "When you're looking at a skyline festival, taking inspiration from a group of artists who was an insider city, it was like being a local."

The Kimmel's Edith Tower — which will have thousands of lights switched on the evening to celebrate FFA's opening — is but one way the festival aims to brighten our city. City Hall and 14

other buildings along the Avenue of the Arts will sport neonated graphics and other special effects. There are more than 135 different performances taking place all around the region, presenting music, theater, dance, poetry, puppetry, painting, literary shows, murals and more. The Kimmel Center commissioned dozens of works, and Silverstein is excited by how many of his shows map on to a celebration of culture and art with artists who would not normally work together.

Most shows are newly created, however, there are exceptions, like the *Parisienne* film, screening at the Philadelphia City Institute Library. "This was a series of three stories that were devoted by people in Paris back in the early 1900s," says Silverstein. "They were unbelievably popular."

Even French chefs are getting in to open up the fire at select local restaurants. There's a runway fashion show featuring couture by professional and student designers.

French cuisine lessons are offered outside the Kimmel, and inside they're preparing French meals.

Right before the disconnect, FFA brings a slice of life from the Center City with a street fair on Broad Street April 30. "It's when people can be outside and we have the spirit of what was in Europe more than you can have," explains Corbett. "We've got all these crazy street performers. We'll have a French wheel. There's a whole section where we'll have a maze for kids to go through and they'll discover a little something with it in a puppet show. We have nearly 100 vendors. But the last part is, we're bringing a troupe over that's never been seen in Philadelphia, La Compagnie Tones Express. They've got a character band of three loaded on the end of a crane. They'll lift up the act, play instruments and perform prodigious.... We have a lot of great projects, but that's a day where everyone comes out and celebrates."

([www.ffa.org](http://www.ffa.org))

• *Philly Moves mural, through May 2, 2010 at 1001 N. Broad Center Avenue, 2010 Broad St., 315 580 7831; [www.ffa.org](http://www.ffa.org)*



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# NO PLACE LIKE HOME

"Token frog" Emmanuelle Delpach and friends re-remember Paris.

BY A.D. AMOROSI

No mimes, or white face and stumped shorts. No loggnettes, no croissants. Maybe some maddy, and lots of cigarettes. That's what director Emmanuelle Delpach promises for *Remember Paris*, her entry in the magically named PIFA odyssey. With collaborators/inspirationes/assistants Thierry Koussin, filmmaker Gilles Bouraissa, costume/slap designer Tami Webb and performers Nickolas Casuso and Geoff Sobelle along for the ride, Delpach hopes to capture the spirit of the city's free-fall nostalgia.

**QTY PAPER:** This is the second time in three years—I am thinking of *Love Arts/Godpiss*—that you've shied away from acting. Why?

**EMMANUELLE DELPACH:** Shied? OK, I was not scared. No, I love acting. I still do, in other people's work, like two years ago when I worked for Second City Chicago. I guess I got fed up. I realized that I actually had a harder time to be the guide. To create my rules, to dress up all obstacles, to have a bigger say on the form and content of my work. And I can't be in costume for the moment. I don't know in advance what the final product will be. I have the beginning concept but then I need to embrace the changes to be able to shape them, guide the whole thing as it. I would be schizophrenic, I couldn't be worried about my journey as a director and orchestrating a whole "dance."

**CP:** How did *Remember Paris* come about?

**ED:** Jay White from the Kennel Center called me and told me about Thierry Koussin and the organ story. He gave me some blurb and had complete trust. We did because I am French and therefore the real deal? Well, perhaps. But since being French got me a job! I think he actually liked my *Godpiss* in the skate park and thought I could therefore handle the guitar story that is Vernon Hill. I started about it for a while. But the idea came to me. At first I thought about a big group of people, like a chorus. I also wondered if I should perform. Then, I was not sure how; it all narrowed down. I thought of Nickolas Casuso and Geoff Sobelle. She's a dancer and actor, Geoff is an amazing writer, musician, and they're amazing performers, creators. A man and a woman. That was a start. Later when I was in Paris staying at my friends' house, Gilles [Bouraissa] and Valérie [de Caux], Gilles showed me his work. And then I knew he had to be part of this. What better cell dancer could I ask for? A French video designer who could also communicate and be the French liaison between Thierry and I. It all came together organically, no argument, two performers, in the Kennel Park, 1940 to 1950. That could work.

**CP:** The notion of remembrance and history, dreamy mus-



**TOMORROW IS NOT MINE:** Emmanuelle Delpach's *Remember Paris* opens close of night. (PHOTO BY NEAL KANAR)

ing and a single musical collaboration—*Remember Paris* reveals a bit like *Madness Dance-Areus* every musician at all?

**ED:** I am only making the connection now that you mentioned it. It seems very different. *Madness Dance-Areus* is a story. *Remember Paris* is more like a visual concert. The music, the organ comes first. The show is not a narrative and the music is there to provide a purely emotional and physical

experience. It will be funny some times—try to get Geoff and Nickolas not to be funny—but in *Remember Paris* there is a distance between the audience and the spectacle. People will interpret everything differently, the show has space for the audience imagination and connection to the time period.

**CP:** What's your opinion about PIFA and its first anniversary?

**ED:** Is your "non-internationality" definition of the festival reinforcing the tendency to internationalize events that are purely American? Like the World Series? Am I the only French person in the festival? "The token frog." Truly apart from my French, I am not so aware of what else is happening. I do not take offense about these things. My expectation is not about a preconceived idea in my head of how people should interpret that time period. I am curious about it. These French years are very much about breaking rules. It's refreshing, provocative and inspiring. I hope there will be a lot of that in the festival.

**CP:** Paris, 1919 to 1950—what was the historical element you focused on, that you hoped to bring theaterably home?

**ED:** The Dada movement fascinates me. How a group of artists destroys the rules of the established conventions of art. It all started with a flood. Paris was covered in a deluge of water. Then the war covered France with an deluge of violence. French soldiers left the war with flowers on their guns and medals on their faces thinking it would be a quick trip. They returned either dead or with no limbs or one eye. With no hope, that's for sure—When you cannot make sense or give reason to the reality around you, you free yourself from it and break through by creating a world where reason is what makes no sense. So this show is filled with these images and principles propelled by the very physical form of the organ. I think Geoff and Nickolas are actually going to fly like Chaplin's lovers. Watch out, it might turn into *Spider-Man*, but it might turn into *Spider-Man* at that. And, no, I am not trying to be John Trimmer.

(a, amorosi@citypaper.net)

• *Remember Paris*, Sat. April 18, 8 p.m., \$19-\$19. Kennel Center, Market Hill, 200 S. Broad St. 215-546-7422 info my friend an extended Q&A at [citypaper.net](http://citypaper.net)

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# A BRAIN

A new app-stallation reveals invisible public art.



BY LEE STABENT

Your smart phone can do the thinking for you, Scienceow! In fact, during PIFA, you can even use your Android or iPhone to look public art hidden in plain sight.

A part project of Broadhead's division of the University City Science Center and the Virtual Public Art Project (VIPAP), "Augmented Reality" is a series of digital artworks visible only through your phone's viewfinder. All you need is a free app called Leyer, which utilizes GPS technology to contextualize the virtual sculptures.

Painted last year by NY-based artist Chris Maccione, VIPAP grew out of his sculpture background. After finishing grad school in 2006, he started experimenting with computer animation and 3-D modeling. "I was frustrated trying to get the models out of the computer and having people be able to interact with them," recalls Maccione. "Putting them in a place takes a long time. Around that same time, Leyer came out."

Meanwhile, Broadhead was looking for projects to supplement classroom—documenting the intersection of art, science and technology. In 2011, director Dan Schumann reached out to Maccione about bringing VIPAP to Philadelphia for a pilot program. "That went off, and was really successful," says Schumann. "Their PIFA attracted us."

The current exhibition is—the largest of its kind in the world—has 30 works spread out all over Philadelphia, from Clark Park to the Delaware art district, with a concentration of installations in and around the Benjamin Franklin Parkway. Maccione uses tremendous power as the medium, especially in our increasingly digital world. "They're site specific," he says. "Your presence is required. I think that kind of goes against all of digital media. I can email anything to anyone or I can put it on the Web, but that's not really getting the public out interacting with the site itself. All I can put is a 1,000-foot sculpture up, from my desk, and it can be hovering 100 feet in the air. Logistically not possible."

(info@cityofphila.org)

Augmented Reality April 7 May 1, 2014; installation The April 28 May 1, 2014; Philadelphia Museum of Art, Philadelphia, PA 19106-1000. PIFA: 215-422-7433. info@cityofphila.org



# A HEART

Seth Rozin's mad inflation with A Passing Wind.

BY MARK COFFA

A show about a famous artist? What else do we do with Rozin's new series, *A Passing Wind*, first appearing in the Theatre Alliance of Greater Philadelphia's Interspace last year, the map about contemporary nearly outnumbered the tools of peace.

InterAct Theatre Co's founder and producing artistic director, Rozin—who has another new play, *The First Walk into a War*, at his own theater through May 3—travels around the corner to the National Center for A Passing Wind, which introduced the country's first story of President

Joseph Papp (played by Dennis Ramirez), who the President of "The President," and has two from his brother to the Middle East. Rozin's character is inspired by the artist's experience of his brother's death. (Other former Papp collaborators—where he met, passed and passed out—and the composer Kirk Statz (David McLaughlin), painter Claude Monet (Peter Schmitt) and actress Sarah Bernhardt (Marianne Tinsley-War).

A Passing Wind—which lives from Rozin's sibling's collection

tion" with a single, long banner—on Papp's story, Rozin says, "with a little bit of history to his brother's dramatic and creative opportunities," Rozin explains. He's enjoyed finding someone for first and last, and showing them—"it's a labor of love." The biggest challenge, though, has been re-creating Papp's journey of winds—40, at least once!—and figuring out how to have an actor about water from his own (I don't ask).

(mark.coffa@cityofphila.org)

A Passing Wind, through April 22, 2014, National Center, Interspace Studio, 200 E. Broad St., 215-422-7433, pifa.org

# THE NERVE

Questlove challenges your hip-hop comfort zone

BY SHAUN BRADY

In early 1994, the not-quite-legendary Roots crew found themselves stranded in France—and it was all Kurt Cobain's fault.

"At that point, the main one of Gellin records were dropping like flies," recalls about "Questlove Thompson." "Academically decided to relocate to Columbia. Kurt's [Roots] wasn't gonna turn an album anytime soon. They were such a large, touring label, they let us control our recording budget. So when Kurt Cobain passed away, we basically stole our money and ran away to Europe because we figured that Universal was going to drop us."

Plans to use their former label as a hub for touring went awry when a Japanese tour fell through, leaving the band trapped. "We were living in the worst conditions in the hotel part of Papp's house in a room," Questlove says. "So when people have thought of France, there's a whole romantic idea that comes into their head, and music is the most opposite. That stuck close to me."

Their experience came to mind

when Questlove was approached to compose a performance for PIFA. He focused his attention on the music of the French Impressionists, using interpretations of which had come in handy while he was working with the late producer J Dilla, looking for "dark chords" and producing Common's *Electric Blue* (Warner).

He's connecting these dots for an audience with Philly's Roots Live! shows, a hip-hop, classical and jazz interpretation of new music by the likes of Debussy, Ravel and Stravinsky. The multi-talented group he assembled for the occasion includes French-kiss, rap stars Kevin Aun, classical pianist

Philips Hollander, song engineers David Murray and DJ Jackson, the female vocalists from the Dervy Prophets, and, arguably, Philly producer Larry Gold.

"You could say this is a real-life way of digging to the roots," Questlove explains. "I know that classical experimentation, especially when it comes to hip-hop music, is always shy and sometimes reveals itself rarely. But when I mention hip-hop, I don't



went people to think it's just a "Show your hands in the air" effect. My definition of hip-hop is taking contemporary parts and making a new whole. For me, there is a true form of music, and it's not a form of music. I wanted to really go into uncharted territory."

(shaun.bradley@cityofphila.org)

A Philly Roots Live! show, April 12, 2014, 8:00 PM, National Center, Interspace Studio, 200 E. Broad St., 215-422-7433, rootslive.org



# A Philly Kind Of Love



  
**PAT'S KING OF STEAKS**

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artists integrated and resonated fully. Keith Bunin's 2005 play *Just as This* (Theatre Group's season director John Blythe) has a tiny subplot because it avoids the length people go to when they're struggling with personal financial crisis. "Theater-to-theater" Matthew Decker directs *Equus* (Anne Wilson's season *Amadeus*), an evening art student's *Wuthering*, who battles a play with *Romeo and Juliet* (Chris Bessley) to keep a work by little-known artist Jan Paul Corra (Blythe) in their play—*Amadeus* (The Village apartment). They manage Anne's girlfriend and make *Amadeus* (Anne O'Malley) in their school to create a public art collector (Chris Goldberg). Their director's strength at current affairs, *Equus* (Blythe) is a play about the life of a young man who is a Blackman (Blythe) with the Great Northern Art League for a play art show and site—where, Blythe promises, all the works will be gone. Thursday, May 2, 2022, 2:00 PM, *Theatre Group*, 208 Delfino St.



<sup>2</sup>The Insolent Eye, *Jarry n. Art.*, through May 13 at Locke Gallery.

Murphy, Claire Hayes and

—334—

■ THE INSOLENT EYE:  
JARRY IN ART

**Alfred Jarry's *Uncle Fin*** premiered in 1894. Its absurdity, gluttony, and radioactive central character prefigure the dogmas and aesthetics of the century to come. Generations of artists seized on these parallels, as represented in Locke Gallery's Jarry-recreated show. Picasso depicts Fin as a built fighting Uncle in a series of sketches, while William Kottbridge transports the demoted king to post-apurghed South Africa. The show also engages with Jarry's absurdist music, parapsychia, particularly through Thomas Chace's resonant portraits of the author. Through May 23, Locke Gallery, 608 Washington Square, South, [lockegallery.com](http://lockegallery.com).

—IMMUNE SYSTEM

■ **HFA COUTURE**

**A Paris-themed festival without a fashion show?** That would be gauche, FIFA

Centrums spent the day by celebrating the anniversary of its first anti-airport-concrete altar. Nine designers (including Project Academy alums Norman Haskins-Simons, Carmelino Corbelli and Carmelino Martelli, both fellows of NESO and amici), along with local fashionista, the clients, will attend outside on a 60-foot catwalk in their best Pirelli-inspired ensembles. After the show (Pirelli, by the way, designer Ralph Rucci will receive the "Viceroy Award for Fashion Icons," who graduated from Temple and the Fashion Institute of Technology) will be the only well-publicized American designers to be included in the Punta Haste Center's annual Fashion, 2005. *By April 8 p.m., 220 E.30th, Kincaid Center, Commencement Place, 500 E. Canal St.*

—KIMURA, I. &amp; K. KAWANO

■ MOSAIC MURAL  
TOURS

This month, Philadelphia's Slaps Gardens gets a French twist. Ina's Egan's visionary menu includes South Street and beyond, but what

**Ignacio Zúñiga?** Just by looking at your color collection, it's clear French Surrealism and Dadaism are on the list. "The heart will give you an opportunity to take more prints in the rich history of your city and its incredible public art," says Elise Owsen, executive director. Even if you think you've seen enough of Zúñiga's artwork (most outside the gate, Owsen promises there is more to explore). "Walking through the garden is a wonderful hunt for interesting found objects, sculptures and art-history milestones. Post-prime to spot a Buckaroo and get a dollar. Saturdays and Sundays, April 5-May 2, noon-5pm, \$10. Philadelphia's Magic Gardens, 1250 South St., phillymagickgardens.org

—Ernst, 1994, p. 11.

### ■ FERTILIZATION OF THE IMAGINATION

SaltoX intends to let your soul wander. Working with Wilma Thies, costume designer Walter Dolderbeck, costume director Matthew Neenan took his inspiration from Gillian's

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Apollinaire's early 20th-century play *Les Merveilles de Troie* (translated, *Trojan Women*), which features cello "backed out and rumbunctious." Expect a storyline, some dialogue, dancing and plenty of dancing. Go without any expectations as you'll be treated to it your seat. April 12-14, various times, \$25, Walnut Theater 265 S. Broad St., tickets.org

—JANET ANDERSON

## ■ PUPPETS: THE ORIGINAL ANAKERS

Before the days of CGI protagonists and 3-D dinosaurs, there were puppets. In conjunction with PIFA, the Penn Humanities Forum will host a month-long series of puppets, posing such questions as: How did puppets get their start thousands of years ago? What kept the tradition going in classic and rele-

vance? And...most importantly...will these old-school, inanimate objects survive in the digital age? In attendance will be three big names in the puppet biz: Robert Snyder, founder of Illinois Puppetry Studio, who has directed the upcoming PIFA adaptation of Shakespeare's *Macbeth*; the Seldes, Edson, Emanuel, & theater scholar and actor for *The Village Voice*; and Martin P. Robinson, the man behind *My Beautiful Laundrette* and *Money on My Mind*. Although the conversation will center on the puppet, expect some puppets to pop up and express some opinions of their own. Wed. April 13, 5-7 p.m., Division Hall, University of Pennsylvania, 3417 Spruce St., phillypuppets.org

—TILL STONE

## ■ GENE COLEMAN

While many PIFA artists will have their names listed on the PIFA Times, leave it to globe-trotting composer Gene Coleman to cast his net further afield...though it would be easy to imagine Coleman deriving some surprising inspiration from the music and steel of the corner house. Place and displacement inspire regularly in his music, which often finds its origins in buildings and the narratives their curves and corners can

reveal. Through two festival happenings—*When Open Place* on April 14, *Trade Winds* (from *Open Place*) the following day—Coleman will continue his explorations not only of the fusion of East and West but of architecture and music (and, in some cases, dance). The traditional Experimental Association presents *Evening N. 32* will perform along with two of his own value works. *When Open Place* explores the city of Kyoto through the city's train station, while *Trade Winds* draws connections between Osaka Embassy and Twin Towers Inc. The Arts, April 14-15, 8 p.m., 505 International House, 1702 Chestnut St., [shimajima.org](http://shimajima.org)

—DAVID EADY

## ■ GREEN PARY CABARET

*Ready to Fly with the green fairy?* For its cabaret showcase, the Philadelphia School of Circus Arts took over from Pennman artists in the 1910s and '20s who let performers loose to bring their own perspective to expression. "Audience just recently became legal in the

175," says managing director Robin Marantz, who thought it as not simply elegant, for a whimsical performance piece. *Parade* (circus-inspired acts)—including trapeze, aerial ladders, aerial silk, and acrobats...will be presented on one of Philly's most beautiful rooftop spaces, before each evening performance, audience are treated to the shorter bar for a happy hour don't forget it...we're looking at you, Truistone. The Arts, April 14-15, 10 p.m., Sat-Sun, April 14-15, 10 p.m., 525, Kinross Center, Marantz Garden, 200 S. Broad St., [phillypuppets.org](http://phillypuppets.org)

—SARA MARANTZ

## ■ STYLING A SECOND EMPIRE

Some governments of rock and grass have recently been annihilated at City Hall in Philly. But as an architectural landmark in the 21st century, it's still not quite there. *Styling a Second Empire* needs to feel like something out of *Disney World*. What the City

has announced is that it

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Green Fairy Cabaret, April 14-15 at the Kinross Center

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Parishman Theater

Heaven (World Premiere)

Hip-hop ambassador Rennie Harris presents the most eclectic work of the choreographic center. Inspired by Shakespeare's masterpiece *The Aeneid*, *Heaven* explores shared cultural vocabularies in music and dance—bridging generations and cultural divides. A reflection on the choreography and popularization of hip-hop dance, *Heaven* features 10 HHM dancers, Japanese motifs, and multimedia video.

Stick around for the post-performance Artist Chat on Parishman Theater stage, immediately following the April 15 performance.

[PIFA.org](http://PIFA.org)

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PHOTO TOP: JEFFREY M. HARRIS; BOTTOM: JEFFREY M. HARRIS

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cinema reviews

## SUBJECT TO CHANGE

Quizzo-heads, headbangers, petulant seniors and childlike champs populate a fest full of quirky characters

BY SHIPALI A-

How Chemical advertisers its interest in "the human element" But as Van Mommies Carlen's *satire* doesn't reveal, the slogan has little to do with corporate purposes. Since its 2003 purchase of USA Networks, the company responsible for a 1994 get link in Ropoli, India, that has killed some 2,250 people. How has refused to help past, present or future victims. Among them close-ups of disabled children and long, low shots of gloomy hospitals and/or still-conscious grandmothers. The film shows both grief and resistance, the efforts by Ropoli activists to extract from corporate and government officials the justice — if not the salvation — they pluckly deserve. While Doss and UC spokesman deny legal obligations and the politicians deny political costs, people protest. —Cindy Pauls (4/12, 5 p.m., 4/13, 2:30 p.m.)

BY BRODER AND SISTER I B-

Writer/Director Daniel Burrman's subtle, perceptive comedy-drama chronicles the lives of two lonely senior siblings — the loyal Herman (Annette Bening), wonderfully expressive and the resentful Herman (Diane Ladd), terribly kind. Other than blood, they have little in common except pouring out each other's feelings. Their lives are marked by a painful, intimate, and equally funny, uncomfortable and painful truth. *Brother and Sister* is then a gift to those who 45 minutes to develop, but once these siblings trade words — while overlooking a neighbor, no less — the audience is drawn into something sublime. —Greg M. Kessler (4/12, 5:25 p.m., 4/13, 12:15 p.m.)

BY EVERYDAY SUNSHINE: THE STORY OF FISHER I B

When a rock band falls from grace, usually drugs or women are to blame. But for Fishbone, it was creativity's fault. Devoted Chris Meteler and Lee Anderson chronicle the bell-curve success of a band that blended punk, reggae, funk and rock, creating a classic sound that generated a cult following. Cheeky anecdotes give life to the reclusiveness of career and former band members, and interviews with pop-music insiders (Joe Z among them) offer perspective on the band that trotted on the cusp of mainstream success, but never made it over the edge. —Emily Arata (4/12, 8:30 p.m., *Pravda* 4/13, 2:30 p.m., 4/13, 2:30 p.m., *Rox* 4/13)

BY FURK, BALLS TO THE WALLS I C

"It's such a big gap between stupid and clever" is one of the more memorable sentences in *This Is Spinal Tap*. *Furk* Ball is the Wall, a tale of two Canadian bands united under the flag of parody. More than that, it's a love story. When a band is asked to play for Dean Munkel's (Paul Spence) annual of testicular cancer results in his house burning down, Dean and Terry (David Lawrence) hit the road to find a new place. The *Weyers* World-encore chases Dean and Terry's way across Alberta, ending up on an oil-pipeline-lying crew. Ultimately, the movie is an examination of how hard reality can hit those who've made a govt to avoid it. *Tap* is *Spinal Tap*'s rock 'n' roll space-cadet was so curiously dim, there was no confusing them for real people. *Furk*, for better or worse, is more believable. —Eric Schmitt (4/12, 8 p.m., *Pravda*, 4/13, 2:30 p.m., 4/13, 2:30 p.m., *Rox* 4/13)

BY THE INTERVIEWERS I A-

Wong Director director Steve James returns to the streets of Chicago to shadow the efforts of *Cosmo* Fox, whose *cosmo* work

arts & entertainment

Philadelphia CINEFEST 2011 runs April 7 to 14. Single tickets to regular screenings are \$10, for ticket information, call 215-765-5850, ext. 4, or [www.philacinefest.org](http://www.philacinefest.org). All films are being screened at Fox (185 S. Second St.) unless otherwise noted.

to defuse potentially dangerous before they erupt into violence. Composed of former cartoonists and prog members — a group meeting everyone more than 100 hours of combined, and tons — their approach proceeds partly from research that treats violence like an epidemic to be stemmed, not a wrong to be righted or a puzzle to be solved. The goal is to show the audience before it erupts, breaking the chain of mystique and mystery, and the results, in part, even a period of time, can seem nothing short of miraculous. To see a hot head on the brink of getting locked up for life emerges from his house down into the surface of his first straight job is no great discovery here, but the most basic level. The stories that don't turn out well break your heart, and those that do make it hurt. *Cinefest*'s screening program James' new art, lighted by 20 minutes from the *Pravda* debut. —Sam Adams (4/10, 5 p.m.)

BY LAPLAND ODYSSEY I B

Homeless men tell us, the Finnish comedy *Lapland Odyssey* is anything but epic, suggesting that even something as minor as buying a digital TV has an huge dramatic impact on a number of lives. In this case, the failure of James' home

...continued on page 44

Project News





# PHILADELPHIA CINEFEST 2011



**WINTER CLASSIC** The Finnish comedy *Lapland* celebrates minor failures like epic dramas.

## • Subject to Change

Vaunusu to pick up the drama in question is time for a TV broadcast at TBS or syndication has feelings that it threatens his low-on-relationship, leading to a road trip with his sister (friends) and a series of offbeat encounters on route. Does Karakula's film is as low-key and unassuming as its characters, which lends it a certain scruffy charm. —*Shawn Brady* (6/18, 6:45 p.m., 6/11, 7:30 p.m.)

## ► THE LEGEND OF SOKA KINGDOM

Some have called Johnny Goodman the Bob Barker of Quixote, a genial host with more than a little shtick in his eyes. But to the countless travel junkies featured in the book and last *Legend of Soka Kingdom*, Philadelphia's Goodman is equal parts old-school travelogue (think George Jackson) and quack-thinking wacko. Less gross than the Wang Wei movie, this witty but sentimental documentary essays the lives of decadent contestants who live to drink and think on weekends. —*A.D. Amorim* (6/11, 8:30 p.m., *Reelz*)

## ► MY JOY

Cynicism rules the Russian countryside in Ukrainian director Sergi Leontov's dark portrait. A golden truck driver leaves home (and a viable wife) with a shipment of fish, only to be confronted with a series of setbacks where hospitality is met with brutality and kindness with contempt. Leontov's narrative takes its own byways, even veering completely off the road in a couple of instances, but insistently evokes its hapless hero's humanity through cruelty after cruelty, offering a despairing portrait of the nation's (and perhaps the species') modern history. —*Shawn Brady* (6/18, 8:30 p.m., 6/11, noon)

## ► PROJECT NIM

Challenging a Columbus-esque tech team's efforts to track a chimpanzee lineage by mating him like a child, James Marsh's documentary is either a story of great ingenuity or great folly,

depending on whom you believe and when you choose to believe them. The movie's sympathies lean toward the female researchers and assistants (most trained in human psychology and sign language) who treated Nim as one of their own. Stephen LaFarge, who calls himself Nim's "mother," took him into her Manhattan apartment and even breast-fed him. Not surprisingly, heart-wrenching complications ensue, but while the movie makes short work of the study's cold-blooded arguments (inspired Herbert Terrace, it doesn't ask the most difficult question: What if the problem was not when they stopped treating Nim like a human, but when they started? Marsh [Mar is W] guesses up his talking heads with glossy re-enactments, but the movie still feels like something that already happened it, rather than something that's taking place as you watch it. —*Shawn Brady* (6/11, 12:30 p.m., 6/11, noon)

## Sleep swaps drama and dialogue for painfully pro- longed shots of oozing riverbeds.

(co-writer Nick Bussan) channels Mr. Miyagi by training less-than-Martin Connor Phelan in the art of exchanging blood-suckers. Despite the lack of Pittman-esque vampire-shocking about, *Stake Land* is a smart, suspenseful horror flick, subtle and effective with its sharp commentary on religion and politics. —*Dave Karger* (6/18, 10 p.m.)

## ► TELLIE

Asad Jazebi (Oscar's *Shrek*) takes an initially disarming step toward the mainstream with the story of an elite high school outcast (Josh Wiggins) trying to carve out a place for himself like a man with John C. Reilly's hot-tempered, over-principled ex-father (Reilly) with money and wit.

## arts & entertainment

Philadelphia Cinefest 2011 runs April 7 to 14. Single tickets for regular screenings \$10. For ticket information, call 267-765-8450, ext. 4, or visit philcinefest.org. All films are being screened at Film East (135 S. Second St.) unless otherwise noted.

ward history — Reilly's an something of a nut, there — but he develops a more layered relationship with a girl (Olivia Crociani) who nearly gets kicked out of school after Tom spots her getting finger-fucked in the cafeteria. Their exchanges have a painful fragility, mere teasing and nerve-wrecking (the most high school nervous dare to go after — or perhaps that's just the moment they decide up. —*Shawn Brady* (6/18, noon, 6/11, 7:30 p.m.)

## ► TWO DATES OF SLEEP

Midway through *Alvin Karpis Griffin's* Mississippi mood piece, you may find yourself oddly identifying with the two backwoods brothers as they bust their mother's overgrown coffin through the dismal Southern brush. Unfortunately, this eerily arises from the equally tedious experience of watching this materialist narrative sag and rise beneath the film's lucid cinematography. In other words, *Two Dates of Sleep* and dialogue for painfully prolonged shots of seeping riverbeds and insect hives. Rather than diving upon this potentially rich thematic material, Griffin leaves too much unsaid and, in the process, wastes my real psychological development. —*Will Shortz* (6/18, 2:30 p.m., 6/11, 5 p.m.)



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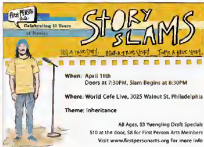


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 of *Blue Wave Dance Company* and *What*  
*Mary Said* *March Into Our Hall*  
 April 12, 11:15-12:00 noon, *auditorium*  
*See page 10*

## [ result, false ]

**+ TORO Y MOU/  
ADVENTURE/BRAIDS**

This drawing, entitled *How I See a Coward*, shows

[illegible]

and dark, extended dance  
upon an Eastern Kham (also  
Carpark), from 1910 while  
chiptune chiptune Adventure  
also Benny Boogie offer an  
unusual version of acts like

The Human League. Despite Made and Simple Minds (a long-tailie like "Ker" and "Freddie Like Heaven") might be considered cheap. Montreal's intriguing French sound cut the night with a blend of penetrating synths, mammoth and explosive. Mandel's Prentiss's aridly dangerous, menacing vocals.

—J.B. (Jazz)

[illegible]

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## + TIMBER TIMBRE

I don't know what corner the pompastrophic deep-slop of "Creep On Creeping On," the title-track from Tinseltown's latest, was hoisted on, but it undoubtedly straddled under a street lamp casting some strange and sinister shadows. The Canadian trio's alt. rockers make me feel, have progressed from lo-fi blunders to cracking other-worldly pop tunes that are unlike truly rock-gone-bad near hits ago. Fronted by Taylor Mark a trace of a throat-cancer, they could easily find success on a R&B

Stays cruise package with the  
Tendermaker and Nish/Care,



not looking up consistently on a  
wood column, plus joints on the  
limbs of Thomas' *Leptochloa* woods

### References

Thu. April 30, 8 p.m., Folkland  
Roxbury, World Café Live, 2003  
Midwest Dr. 215-223-1400, [www.folkland.com](http://www.folkland.com)

## WPTIMECLAY

### 4.13

<http://www.wiley.com/go/forreviewers>

## + 1861: THE CIVIL WAR

**WARLAWAKENING**  
*Awakened it might be first*

time. In the *Suspense* episode where the Kew-D-Mort propeller took his ultimate ship action, he delivered a query about the cause of the Civil War by launching into a lengthy dissertation, the Frasier quickly interrupted with, "Just stop slavery!" That short made what most of us believe about the cause of our nation's President conflict, but as Philly native Adam Carlin said recently on his new book, *1962: The Civil War*



Also knowing the bottle master shifts rest things to different people across the borders of states, class and ideology. Titled for the program, instead of the more colorful Goodheart's book looks past the usual heroes and villains to find lesser known players who nonetheless had their



```

4  public void appendLine(String line)
5  {
6      addBlock("MAIN CASE",
7              new StringBuffer().append(line).append("\n"),
8              of an open ledger, i.e.,
9              not a closed ledger. (i.e.,
10             "CASE" is not a closed ledger)
11         );
12     }
13 }

```

[illegible]

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NITROUS: ACQUAIRE BY NITROUS NITROUS: ACQUAIRE BY NITROUS	
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portion control

By Laurel Flossie Funch

## PURE BREAD



**► IT ALL STARTED** with John Montagu, 1st Earl of Sandwich. He had a ready gambling habit and refused to eat meat if his meat unless he was able to hold down more than one place bet with his other — hence the birth of the phrase “to sandwich.”

Today sandwich varieties are so numerous it's impossible to sample them all. Thank goodness for food writer Susan Russo (JPR, [foodbloggs.com](http://foodbloggs.com/)) and her new *Encyclopedia of Sandwiches* (Quirk Books, April 5), a book that pays detailed tribute to the quintessential convenience-food turn of across-the-counter casual dining.

In her comprehensive catalog of nearly everything between sliced bread, Russo provides readers a concise history of sandwiches along with more than 100 recipes highlighting the "gloriously antsy" functionality of sandwiches. The A-to-Z list dips to the evolutionary classics such as the BLT, shrimp salad and croque-monsieur. Did you know that hoagies were originally called "huggies," due to the oversized clutch? Or that the French Dip was invented by mistake, a sandwich accidentally dropped into a pan full of meat drippings by an unaware (legal) Italian immigrant, was used by a police officer.

The irresistible sphericity of Matt Amend's wily wit in the fast-bestselling nonfiction novel *How to Write a Book* (Harcourt) and, luckily for readers, *Recess* helps the 37-year-old by providing approachable steps for taking each small step to accomplish your essential accounts.

Encyclopedia covers the doozies, too, with sugary vegetables like to make sandwiches and throws some doughnut-wiches in there and wow! your new salad is simply filled with chocolate and sweet fruit compotes. Rusto believes the sandwich is "the most democratic of foods" — it can be "lambada high brow" and eaten at any given time of the day like a sure you've made sandwich or will always put it on your day today. It's a to consider this table.

[info@victorjoseph.com](mailto:info@victorjoseph.com)

**BEARING AWE.** Chef Andrew Dorn's sculpture, the result of a year-long site-visit process, is a standout dish at Dors.

547001, 547002, 547003, 547004

† *continued*

## SWAGGER LIKE ZEUS

Ops sets a hip table for refreshed Greek recipes. By Adam France

**DATA |** *NIJ Science & Tech. 215-245-0133, apophidophila.com, twitter.com/apophidophila, Science served. Mon. - Fri. 5:15 p.m. - 11:30 p.m., 5-10-2021, closed Nov. 2020-2021, 215-245-0133, America. 215-245-0133*

**A**t Ops, nobody disturbs glasses upon the floor—that would damage the smooth-as-enamel hardwood. Nobody tosses the dish towel on pine two and three-ply—n a definite fire hazard if you're sitting near the wall of varnished wood. Nobody dances on the oak tile—just think of the scratches!

It's a scene of lively, stylish Mediterranean Village commerce, a sight, but not in the ways that pop culture would have you think. In the *Avia* is no designed dining room, modern-day *Agropolis* and *Ademios* gather under the square brick, thickened-bush canopy, less of these Chalki and pumps mooring the river-road-emancipated structures. *Lavender*, *Apel* and *Meyer* lemon-orchards hide the quarry white Corian canopy. Twenty-two iron-cuts hang up from the ceiling. A screen of iron bubbles, filled here and there with cobalt and aqua glass, offset the scene on the white masonry brick. And some of the wood seats were asched from the article of *Glossary*.

In other words, it's not as every stereotype of Greek restaurants

slide them onto a skewer and broil them. Because Ugi is not that kind of place.

Not that there's anything wrong with that, considers George Trevarra, who opened Open with his sister, Vasiliki, in February. "In fact," he says, "we've thought about doing a second route around that in so-called the Greek."

Hold your Trojan horses. A few changes at the Talmans' flag-top and a thornier fence, overcasted stripe fillets for starters. Undercasted red anemone and green bell peppers on the vegetarians' soup line, too. The trio of spreads made me wish I was digging in stead into Kanielle's Edge of the Day: mastella too thick as a ally, an obnoxious hot sauce-and-lettuce situation, and a luxurious tushy with smoked paprika and cream. I liked the aggressive spice in the house wine, but not the basic Crème-mushroom, not all of it stuff.

MORE FOOD AND  
WINE COVERAGE  
AT CITYPAPER.NET/  
MAGAZINE

Bellows Ope, chief Andrew Brown, a veteran of White Dog Creek and Alston Two, had never smoked Greek food. Based on the Irish charm of the once-illuminous scene (between his lovely married wife and man) he had no idea he was supposed to, so, you would not know. The information and slips were more a problem with execution than conviction, and after two dinners, it's evident Brown is making with an Athenian in a strictly confidence — a swaggy doctress entwined during "basic training" with Sergeant's doctress, George and Yashik's man, "The

www.internationaljournalofpsychiatry.com



## Brown's octopus is the best I've had in Philly, or anywhere.

showed me some tricks," laughs Brown.

But Zevs's got some of his own, too. His octopus is the best I've had in Philly, or anywhere here, reason enough to visit the magnetic allure of 338 Brown's owner, who is left on Kimmel and head into this exclusive, hipster joint. "I've spent six or seven years trying to get it right," Brown says of his octo gnash, which arrives two days and an steps later, brine in red wine and cork, per tradition, chili, slow, marinate and grill until the tentacle tips curl into tight, fishlike folds.

The knife slipped so easily into one of those gaps in the bone of Prince Eric's storm-blasted ship into Grand's snail's pace, the knife a more effective tenderizer than the reputational ones — or a rock beating the preferred Mediterranean technique. Behaving this way, the octopus is so tender it can be eaten with a fork. But Brown's double points for flavor, smoky, with a smearing, being from the lingering wine and fresh splash of lemon. That the octopus is a dairy- and corn-free-based dish, "Bistro" is just groovy.

Back to another favorite, of both Zevs and Brown's. "Brown's, I've cooked, I've always said," he says, and he's got the walk — a standard brownie stain that went under signals of confusion and by through a sort of Dutch nodding — took up the talk. Brown's lightest moment of chicken, pork or vegetables flamed with house-made breaded breaded bread with hard-wire char and price (just \$3 a steak), while the big, thick, creamy, roasted and served head-to-tail above heavy potatoes and earthy leaved mushroom chard, was a celebration of the ocean.

On the topic of bread-to-leaf, the funky, fresh kokoro is the epitome of waste not, present cooking — an olive oil, house-made, grilled and twice-cooked loaf of French sweetbread, liver and heart wrapped first in corn fat, then in intestines. "We really felt like it was important to have [kokoro] in the menu," Brown says, but making it requires still few pieces. So they get it from a Greek butcher in Queens, and I'm not complaining.

Since I've eaten at Opa, the kokoro has been tweaked, and Tuscany and Brown's own even better than before. I'll check it out next time, but it'll be a challenge not to stop straight to the wheat, bakers house's recipe and water than most outside sticky figs or even Fried-dough-puffs (kokoro made) twisted like bread-walk flamed with, with the Agave, addition of coconut spiced banana and another Maraca, Nutella's Greek cousin.

But my favorite was the poppy-seed bread of thick, figs, olive honey, walnut and house-made preserves like upon sweet-tarted kumquat to mass join — like something your mom would pack you for lunch, if your mom was Greek and grew her own berries. I loved this dessert so much I ordered it twice, once with only blueberry, another time with juicy cherry. I would love it even more if Brown made his own poppy. For a restaurant looking to interpret ancient recipes through the culinary airport, that's a leap, and I don't think too much to ask.

(Submit your Philly paper to us)

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[ the week in style ]

food & drink

## WHAT'S COOKING



**Dollar Emporium at Cuba Libre** Fri., April 6, 5-7 p.m. **\$1** ▶ It's Empaganda Month at Cuba Libre, which has connected a menu devoted to the sensory and unworldly pastimes that they'll offer for the rest of April. The most empaganda-y day of all, though, is tomorrow, aka National Empaganda Day, when they'll offer four traditional vices too (ground beef and raisins, chopped chicken and corn, shrimp and creamed spinach, and pulled pork and roasted potatoes) for \$1 during happy hour only. Cuba Libre, 10 S. Second St., 215-627-0088, [cubalibrerestaurant.com](http://cubalibrerestaurant.com)

**All Things 'Wine at Wings & Grapes** Fri., April 6, 7-10 p.m. **\$50** ▶ Party like it's 1988 at Villages Balle. Join chefs Lou and Joey Casagrande and DJ Renee Devora for a dinner party that means dinner getting respect to the music, using playing it as a guide. Tunes from the '80s will spin throughout the night while you down. Kachikane and J-L-O shaka and enjoy a themed feast including dishes like wedge salad, caramel-stuffed boudoir and broccoli au gratin. Dress accordingly. Villages Balle, 757 S. Front St., 215-617-3200, [thevillagesballe.com](http://thevillagesballe.com)

**True Yoo-Mex at Xochitl** Thu., April 14, 5 p.m. **\$35** ▶ Xochitl the Taco Palace welcomes select Erawan O'Shea of Philly Street Berberie in person in presenting a 3-course dinner representing The Mex border Erawan. One toast include two more toasts on the cornbread-stuffed taco, see including red wild beer. There will be vegetarian options & plenty, too. Try the Frito pie with black-bean and corn chut while everyone enjoy smoked goat, beef shanks and cabbage. Sales include carbon salad and Mexican mac 'n' cheese. Xochitl, 498 S. Second St., 215-588-7883, [xochitlphilly.com](http://xochitlphilly.com)

**Second Annual Philly Cakes Event** Thu., April 14, 6 p.m. **\$35** ▶ The local chapter of the American Culinary Federation will be hosting a lineup of caterers, bakers and restaurants for its second Philly Cakes Event. Victory and Philadelphia Baking Co. will provide beer samples, local catering groups (Wild Blue, Crystal Rose, Tutto Sassi), restaurants (Kachikane, Wines, Asia, Diamond Hotel) and bakeries (Tasty Cakes, Cakesy Desserts International) have the food covered. Proceeds go toward charities. Diamond Hotel, One Liberty Blvd., Mahan, 610-607-8086, [acbfphilly.com](http://acbfphilly.com)

—Laura Foster Parry













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